THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

No. 14. [Entered at Stationers' Hall.] AUGUST 15, 1907. ONE PENNY.

PATHÉ FRÈRES, LONDON,

31-33, CHARING CROSS ROAD, W.C.

Telegraphic Address—
"Phonofilm, London."

PIONEERS OF THE 4d. PER FOOT.

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LATEST NOVELTIES

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KING EDWARD AND THE DREADNOUGHT.

By gracious permission of His Majesty, and by favour of the Lords of the Admiralty.—August 5th, 1907.

Morning Advertiser:—"Mr. Charles Urban is in high favour with the Lords of the Admiralty, and was privileged to be the only Bioscopist on the deck of the 'Dreadnought'—with the happiest results . . . this matchless exhibition."

The Era:—"Admiral Sir John Fisher occupied a box at the Alhambra, on Thursday evening, and witnessed the magnificent series of Urban pictures of last Saturday's Naval Review. At the conclusion he remarked to Mr. Alfred Moul, the chairman, and Mr. George Scott, the general manager, that they were the finest sea pictures he had ever seen."

"The King and the Dreadnought."

THE FINEST NAVAL PICTURE EVER PRODUCED.

Record Breaking with Big Guns. **Record Breaking** for Rapidity of Fire. **Record Breaking** for Hitting Power in a given time. **Record Breaking for realistic reproduction by Kinematograph. Thrilling and Inspiring Scenes.** Splendid Portrait of His Majesty, as he congratulates Admiral of the Fleet, Sir John Fisher on the Record Achievement.

No. 2040. Code "Record." Length 500 feet. Price £8 6 8.

Royal Review of the Home Fleet at Cowes.

August 3rd, 1907.

A magnificent picture, showing the Ships of the Home Fleet, manned and flag-bedecked, waiting for the supreme moment. **Superb panorama of the Fleet,** 24 miles of steel, from prominent and privileged positions, not the least of them being from the deck of the "Dreadnought." Close views of the Admirals and Staff, Officers and Crew. **The passing of the Royal Yacht.** The Salute of Guns, etc., etc. **No. 2039. Code "Ready." Length 300 feet. Price £5 0 0.**

Launch of H.M.S. "Bellerophon."

By H.R.H. Princess Henry of Battenberg, at Portsmouth, July 27th.

Close and complete views from three aspects of the thrilling and imposing ceremony of Launching Britain's Largest Battleship.

No. 2037. Code "Battleship." Length 250 feet. Price £4 3 4.

Preparing H.M.S. "Bellerophon" for Launching.

Portsmouth, July 26th.

Two thousand men engaged in clearing the blocks and greasing the ways. **A graphic illustration in detail of the mighty task of Launching a Battleship. never before depicted by Bioscope.**

No. 2036. Code "Clear." Length 150 feet. Price £2 10 0.

The Coventry Pageant: La Milo as Lady Godiva.

Realistic Reproduction of the Procession on August 7th.

The Procession of Firms, Guilds, Companies and Orders, Civic Dignitaries, Motor Cars, Druids, Foresters, Frontiersmen, and the **Central Figure of La Milo as an Ideal Lady Godiva,** with her escort and maids of honour. Immense crowds; wonderful animation and enthusiasm. **No. 2041. Code "Ideal." Length 225 feet. Price £3 15 0.**

All Urban Films 4d. per foot nett. Terms: Cash with Order.

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TELEGRAMS BIOSCOPE, LONDON PARIS - BARCELONA - NEW YORK. TELEPHONE 3118 CENTRAL

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— THE —

Kinematograph & Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published.
America and Colonies:—1 dollar, 75 cents.

Advertising Rates.

Whole Page	£4 0 0	per insert.
Half Page	2 10 0	,,
Quarter Page	1 10 0	,,
Per Inch (Single Column) ...	7 0	,,

Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heroicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

AUGUST 15, 1907.

We are astonished at the number of firms in the trade with whom we are continually becoming acquainted. Every day we hear from new people, and we now find that our Journal gets into the most remote countries of the World, and our friends show their appreciation by continually sending the names of those who are likely to become subscribers. We are making a bold plunge on September 19th, when we shall issue a double number which will be international in its character. A copy of this will be sent gratuitously to every name on our index list of those in any way associated with the trade. We have special lists of those living in foreign countries, and to these it should prove of great value at the start of the season, as this special number will contain special articles and will include notes of new goods from the best-known manufacturers. Not only will the number contain their announcements, but we shall publish a special trade directory which cannot but be useful for future reference. We can see that our trouble will be want of space at the last moment, as we are already booking-up advertisements for this issue from those who see the value of the opportunity. Possible advertisers would do well to communicate immediately with the publishers.

Little did we think last week, when we inserted the advertisement offering to present a handsome cigarette and card case to every reader who sent up six names of those interested in the trade that we should be inundated with replies. Postcards have reached us from all parts of the kingdom, and these postcards will be highly valuable for augmenting our already large list. The names of manufacturers, operators, dealers, showmen, lecturers and those in the least way interested in the business have been forwarded. It will take some little time to fill the orders and index the names, and we have consequently had to withdraw the offer for this week. We hope, however, by next week to have cleared off this batch, and again insert the advertisement. We expect to receive many letters of approbation from those who receive the handsome, compact and durable combination case, which we are sending. It is a decided novelty, which we have had specially made, and doubtless when the advertisement appears next week we shall be inundated again with replies.

The future of the living picture, and whether it will retain its present popularity with the public, has been the subject of much discussion of late. Members of the trade hold conflicting opinions. Some more optimistic than others contend that there is every reason to believe the kinematograph will become more and more popular as time rolls on, and that the various novelties and improvements apparent everywhere must tend towards this result. On the other hand, it is said that the kinematograph business is a very uncertain one, liable at any moment to decline. We were talking with one of the leading members of the trade, who remarked, "Let the living picture once become unfashionable with the better

classes, which may come about unless makers of films are not careful to keep up and indeed improve the present standard, tone, and quality of their productions, and we shall then see the death stroke come down upon the whole business." The opinion, thus expressed, we are bound to agree with; but it is nevertheless encouraging to think of the fact that manufacturers *are* looking more and more to the quality of their productions; at least, as far as the English firms are concerned. Moreover, they have of late shown themselves alive to the fact that not only must their films be of the best, but also that the best results possible shall be got out of them. With this in view, the K.M.A. has taken the first step needful in organising a system of examination for operators, and have also made arrangements for expert training of those desirous of becoming proficient in the work.

It will be noticed that Williamson's advertisement is something of a novelty; they seem to be throwing to the winds all our pet notions of proper display, but of course they know their own business best. The writer *will* sign himself W surrounded with a circle. We took the liberty of altering this last month to Williamson & Co., but since the hidden meaning has been revealed to us we have instructed our printer to see that W appears as written.

The arrangements for the examination and certification of operators and exhibitors, in connection with the Kinematograph Manufacturers' Association and the Northampton Institute, are getting quickly into shape. Naturally, like all new schemes, many fresh plans and ideas have been suggested to the committee, and owing to the holidays and inevitable absence from town of some of the principals, matters have been somewhat in abeyance. Now, however, fresh energy is being introduced, and those numerous operators who see the desirability of qualifying, and desire full information, will receive attention. To those who have written us, we are forwarding the booklet and particulars, and next week we hope to give an article dealing with the matter.

A great deal of interest has been manifested in this country in regard to the recent sweeping legal decision of an American Court in the Edison *v.* Biograph case. It will be remembered that the Biograph camera was held not to infringe the Edison Company's patent, but the court also ruled that all other cameras were illegal, and numbers of American makers were forced to buy English cameras in a hurry, in order to carry on their business. We are still, however, quite unable to form an opinion as to the precise scope of the judgment, and it appears that the Americans themselves are in no better case, for while one correspondent tells us that there are numerous cameras which can be used without infringement, another makes the assertion that the Edison and Biograph Companies are now the only ones legally entitled to make living pictures at all in the United States, and that a rival concern is making preparations to move its studio to Canada, as a consequence. A not unlikely outcome would seem to be a further crop of lawsuits. We are not inclined to credit the more pessimistic opinion, and even if it were true, we refuse to believe that the other makers would not at once set to work to devise new cameras of undoubted legality.

The Lancashire Daily Post says:—"They have a practice in France of what is known as reconstituting the crime. The kinematograph proprietors also reconstitute crimes, railway accidents, motor-car accidents, and but recently a fatal accident occurred during the 'reconstitution' of Dick Turpin's Ride to York. This is harmless enough, for anyone of intelligence must know that the bulk of the descriptive pictures in kinematograph exhibitions are 'fakes.'"

And our contemporary goes on to deplore the publication of faked outrages by moonlighters, with which we have nothing to do. We should, however, like to know a little more about the fatal accident, which we now hear of for the first time. Some people seem to have obtained the idea that the film people kill a man every time they go out, since the regrettable accident at Croydon.

There is a decided fluttering among the music hall dovecotes, and the harmless inoffensive bioscope is the cause thereof. The alarm of the *Encore*, to which we alluded recently, is shared by the more representative *Performer*, which almost seems afraid that the music hall artiste proper will eventually be supplanted entirely by the "sketch party" and the bioscope. As an illustration of its argument that the class of entertainment is rapidly changing, it publishes the following table showing the proportions of the various acts, for one week, in the thirty-six halls controlled by Moss's Empires Ltd.

Sketches	37,	each averaging	20m., abt.	12½h.
"Specialities" ...	136,	,,	10m., ,,	22¾h.
Bioscopes	36,	,,	8m., ,,	4½h.
Comedians .... Comediennes ..... Ballad Vocalists	115,	,,	12m., ,,	23h.
	324 turns in			63h.

"From the foregoing figures," says the *Performer*, "we may readily perceive that merely one-third of the average program is taken up by comedians, comediennes and ballad vocalists, while double that amout of space is given to sketches, 'specialities,' and bioscope turns. A few years ago the comedian and comedienne were in great demand, and it would not be incorrect to state that they occupied fully two-thirds of the music hall program. But times have changed, and the position is now reversed. It is the sketch artistes, 'specialities,' and bioscope turns which have the honour to occupy two-thirds of the average program of the modern music hall." And it accounts for the change by saying, "They have shown too great a fondness for the old-fashioned themes and ideas, or have made the fatal mistake of following too closely in the footsteps of some popular and successful 'star.' The average music hall comedian is content to wallow in the lower marshes of domestic humour. Mother, sister, brother, uncle, aunt, and mother-in-law have all, in turn, done ample service, and as for the young man lodger, where is the music hall patron who does not shudder at the repetition of this mildewed theme?"

The obvious remedy which lies ready to the hand of the aggrieved artiste is therefore that he should improve his show and secure the expulsion of the "sketchists." Very few people would be sorry to see the back of that particular variety whose turn consists in dodging in and out of pivoted doors, banging each other's heads loudly and offending the ears and noses of the audience by letting off crackers. But the bioscope is a different matter, and must be accepted as an established fact by every music hall artiste.

Postering in this country, at least as far as illustrated posters for kinematograph exhibitions are concerned, do not appear to be the order of the day; and the reason of this is probably due to the fact that the exhibiting profession is so much distributed, and undertaken by comparatively small concerns, that the cost involved is somewhat beyond the average. A closer consideration of the subject, however, reveals certain facts which seem to indicate that a scheme of this sort is not so much beyond the exhibitors' pocket as one is at first thought inclined to suppose. The usual thing is the commonplace handbill with ordinary type, and without relief in the form of pictures. This form of advertisement is at once uninteresting in these times of pictorial advertisements in other businesses. It is well known that the advertisements that attract, and therefore pay, are those cunningly illustrated. It seems strange that a business essentially pictorial, that is the living picture business, should content itself with mere announcements in black and white letterpress, whilst other trades are announced on our hoardings by cleverly worked out schemes of pictorial art in colours. Coloured posters for exhibitors can certainly be obtained from certain sources at a little expense, but the material offered has a foreign touch about it which would not be endured by the British public. To come to the point, if exhibitors cannot themselves afford coloured posters especially designed for them, then there is here an opening for some enterprise on the part of the printing trade. Let a syndicate be formed forthwith—promoting British-made coloured posters for the kinematograph exhibitor. Or let more firms follow the example of the Vitagraph, Pathé and Gaumont companies, by providing posters illustrating their subjects.

A suggestion was recently made in a contemporary that all the film negatives in which King Edward VII. appeared should be carefully preserved by the nation as likely to prove of value to future students of history. The obvious value of this suggestion is such that one is disposed to conclude at once that it will not be adopted by officialdom, but a fairly recent sign of enlightenment has been given by the trustees of the British Museum, in filing a number of specially made gramophone records by celebrities. The names of the celebrities have not been revealed, and the records are being kept strictly for posterity, but it is to be presumed His Majesty has been included as a matter of course, and if the trustees think a gramophone record of his voice worth preserving, they should be easily able to recognise the incomparably greater value of a film in illustrating his personality. Moreover, there are now machines in existence which are a combination of gramophone and kinematograph, and it might be as well to make the illusion complete by making the films and records complementary.

There must be many among our readers with the knack of originating "plots" suitable for film productions. It is a pity that that skill should not be utilised, and if those who have ideas will forward them to us, written up as clearly as possible, we shall be glad to pass them on the manufacturers, who are, we know, always prepared to consider any idea submitted to them and to pay for those which are used.

In the fifth number of this Journal, page 71, will be found a few details of the firm of Harrington & Co., of Australia. Mr. Harrington has now arrived in London, and, as announced in his advertisement elsewhere, invites merchants and manufacturers of films to see him with a view to business. We have been pleased to make his personal acquaintance, seeing that he has picked up many interesting facts associated with the trade during his extensive tour round the world, and which he has kindly given us for publication in a future number. Readers interested should see his advertisement on another page.

Second-Hand Films.

1d. per line per insertion.

FOR SALE.

AMATEUR PHOTOGRAPHIC DEPOT,
71, Oxford Road, Manchester.

Name	Length	Price	Condition
Naval Attack on Portsmouth	800	2d.	as new
Short-sighted Cyclist	325	2d.	perfect
Rescued in Mid-air	600	1½d.	good
Wonderful Electric Belt	665	2d.	perfect
Raffles, the Amateur Cracksman ...	925	2d.	,,
Rapids on River Oru (tinted)	246	2½d.	as new
The Haunted Hotel	500	2d.	,,
The Drunken Mattress	715	2d.	,,
Bobby and the Bob	470	1d.	fairly good
Oh! That Doctor's Boy	300	1½d.	as new
Votes for Women	450	1½d.	,,

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

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Moving Picture World
AND
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The World Photographic Publishing Co.,
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IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not later than NOON TUESDAY.

Williamson & Co.'s
Monthly Letter.

AUGUST, 1907.

We are now settled in Cecil Court, and after a month's experience the most noticeable result is the opportunity it affords us of renewing acquaintance with old friends with whom we formerly did business direct.

We have every reason to be satisfied with results so far, and we have good reason to hope that our business will extend beyond the handling of our own products.

To make money is mainly our object, but we do not intend to make that our sole end and aim. There are other firms, and if our friends want their films we will supply them, or send our office boy to show them the way—even to Messrs. Entente Cordiale's.

Last month we introduced **"The Brigand's Daughter,"** absolutely the last "daughter" we intend to bring out; other makers please copy. We are bound to say that she did not meet with the reception that we think she deserves, but we are in your hands. Don't buy anything that you do not like.

"Bobby's Birthday," on the other hand, has sold well.

This month we are introducing a new romantic drama,

"Just in Time,"

a story of the time of Cromwell. We think this is a real good thing. We shall not be selling it for another fortnight, but we shall have a copy on show, and shall be much obliged if you will come and see it.

We have **Two New Comics** too, about which we should like your opinion. Our films have always had to go on their merits, and we want them to do so now. We have no winners or side-splitters or curiosities of that sort.

Yours faithfully,

27 Cecil Court, Charing Cross Road,
London, W.C.

Telegrams: KINETOGRAM, London.

Telephone: 7393 Central.

The Electric Light in the Optical Lantern.

No. 3.—By C. M. H.

(*Continued from page 197.*)

An automatic arc lamp is one in which the carbon rods are gradually fed forward as they are consumed by a mechanical contrivance which is controlled by the electric current. It has already been stated that the gap between the carbon points offers a high resistance to the passage of the electricity, because of the poor conductivity of the intensely hot carbon vapour with which it is filled. It will be readily understood, therefore, that the greater this distance between the carbon points the higher will be the resistance which the space offers to the passage of the electricity. Now, it is one of the first laws of the science of electricity that the quantity of current which flows around a given circuit is inversely proportional—other things being equal—to the amount of resistance which that current offers to its passage; consequently, as this distance between the carbon points increases, or in other words, as the arc grows longer the quantity of electricity consumed by the lamp diminishes proportionately. It is upon this circumstance that the principle of all automatic regulators depends.

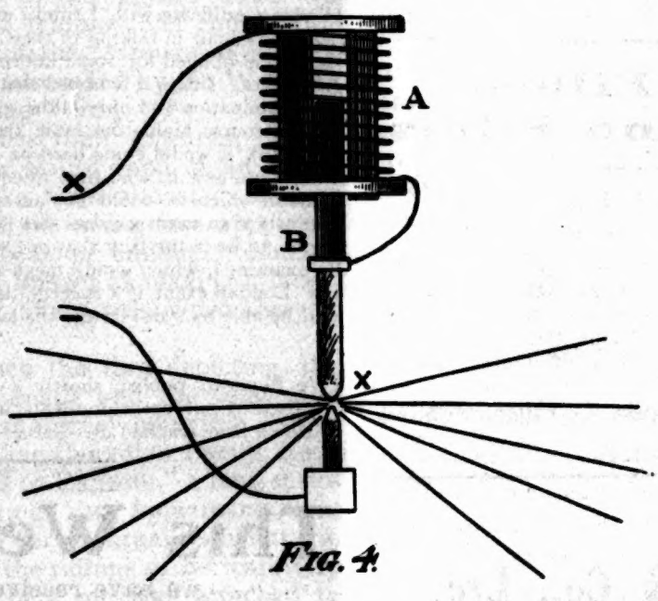

Fig. 4.

To see how this principle is applied, let us imagine an automatic lamp (Fig. 4) constructed on the very simplest lines. A is an electro magnet, through which the electric current which feeds the arc has to pass, and whose magnetic strength is, of course, strictly porportional to the strength of that current. It follows that as the carbons are consumed and the distance between their points increases, the attractive force which the magnet exerts upon the armature (B) will grow smaller and smaller. The iron core of the magnet is hollow, and the cylindrical armature is free to work up and down in its centre, so that it will rise to its highest position when the magnet is at its strongest, and sink lower and lower as the attractive power grows less. Suppose that one of the carbons—say the upper one—is attached to this armature, the other one being a fixture, while there is no current flowing through the circuit, the two carbons will be in contact, for the upper one will rest upon its fellow by its own weight, and that the carbons should touch, it will be remembered, is a necessary condition of the striking of the arc.

Now, suppose that the electric current is switched on. At the first moment there will, of course, be practically no resistance to its passage, for the electrodes are in contact with one another, and as this great flow of current has to pass through the magnet, it will immediately assert a powerful attractive force upon the armature, and will suck it up and draw the carbons apart. As the points separate, however, the strength of the current will be greatly reduced, the magnet will become weaker in proportion, and a state of equilibrium will quickly be reached when the carbon points are distant from one another by the extent necessary for the maintenance of the arc at its best. Then, as the rods are gradually consumed and the arc grows longer, the strength of the current will be diminished, the magnet, suddenly losing its power, will drop the upper carbon and immediately pick it up again when the arc is re-established. I think it will be hardly necessary to point out that this is a very imaginary case, for a lamp built upon such simple lines as this would be utterly impracticable. If, however, such a contrivance as this were a practical possibility, it would be called a monphotal lamp; that is to say, it would only work when there were no other lamps burning upon the same circuit, for any variation in the strength of the current supplied to it would influence the light by altering the distance between the carbon points. To overcome this difficulty, what is known as the "differential" principle was devised.

That principle I will now try to explain. There are two magnets employed, one being wound with thick wire through which the main current has to pass, just as in the previous case, while the other is wound with a great quantity of very fine wire, and is connected direct with the main circuit, so that a certain amount of electricity is always flowing through it so long as the current is switched on, and quite independently of the resistance of the arc, or indeed of whether the light is burning at all. So it will be seen the current divides directly it enters the lamp, part of it flowing through the coils of the main magnet and across the arc, while the small remainder is shunted into the auxiliary or "shunt" magnet as it is called for this reason, and there exhausts itself in merely maintaining the strength of that magnet's

attractive power. The great quantity of very fine wire with which this second magnet is wound confers upon it a very high, and, of course, constant resistance, so high that only a very small quantity of electricity is able to flow through it. As the resistance is unalterable, the strength of this magnet is strictly proportionate to the strength of the current which is flowing round it, and as this magnet pulls in the opposite direction to the ma in one, it will exactly compensate for any variation in the power of the main magnet which is due to fluctuations in the potential of the main circuit.

I do not know whether I have made this rather complex explanation sufficiently clear. There are two electro-magnets, one more powerful than the other, but both working on branches of the same circuit, so that any variation in the strength of that circuit will affect each alike, and the relation of the strength of one to that of the other will not vary with any fluctuations in the potential of that circuit. But the main magnet depends for its strength upon the variable resistance of the arc, so that the regulation of the distance between the carbon points will depend upon the amount of current crossing the arc as compared with its strength at the terminals of the lamp, and only the amount of light, not the length of the arc, will be affected by the variations in the current supplied to the lamp.

(*To be continued*).

Second Hand Films.
Second Hand Films.

WANTED IMMEDIATELY FOR CASH.

50,000 ft. SECOND HAND FILMS. Best prices for Popular subjects, comic and trick films. Must be in good condition; no damaged perforations required. No objection to 1906 films. Makers preferred: Messrs. Pathe, Urban, Vitagraph, Gaumont and Melies Spectaculars. 300 or 400 Coloured Assorted Slides also wanted.

Apply, giving lists and prices, to "MISSAL," 9 Tottenham Street, Tottenham Court Road, W.

AUSTRALIA.

HARRINGTON & Co., Ltd.

Photographic Merchants & Manufacturers.

Chief Warehouse—

886, GEORGE STREET, SYDNEY.

Mr. J. Harrington, Director, is at present in London on a short visit and invites Merchants and Manufacturers of Photographic, Cinematograph and Allied Trades, who are desirous of extending their business in Australasia, to communicate with him.

Address:—**Kenilworth Hotel, Gt. Russell Street, W.C.**

Tel. 3309 Gerrard.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

THE EXAMINATION SCHEME.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I have received a circular stating that a committee of Kinematograph Manufacturers will manage an examination for operators and exhibitors, and grant two grade Certificates, and a point is made that book learning is unnecessary.

If the "Certificates" are to be of any value, or guarantee of fitness; the trade, and the whole of it too, must be consulted in the matter. It must be no hole and corner affair.

I am familiar with certification schemes, and granting of diplomas, and it is customary to ventilate the matter thoroughly in the trade papers a considerable time before hand.

The names of the manufacturers, and the syllabus, will he interesting to see, before I entertain the idea of sending any men to the exam.

As a manufacturer and specialist in optical projection, I shall be pleased to welcome anything that will raise the standard of the operator. At present "More light" is wanted on the scheme.

Yours faithfully,
C. D. BISHOP,
(W. C. HUGHES & Co.)

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I have read the circular *re* examination scheme with much interest and think it is just what is wanted, but the exam for the Higher Certificate will, I think, make some people sit up, who have been very loud in talking of their qualifications and experience, etc. I should be obliged for some information upon minor points, if you can give it me. I note it is hoped that the L.C.C. will eventually recognise the examination and only allow certificated operators in London Halls. It is of course highly desirable that this should come about, but don't you think it would come hard on a man who had been working in the Provinces, and had no time to come up for an exam, if he got work in London which he could not accept until he had a certificate? Particularly if an exam was not due for six months or so. The difficulty seems to be in the fact that one would have to come up to London to be examined, which would mean a good deal of expense and time. If the London exam is a success, is it likely that men in the Provinces will be able to "sit" in one the larger provincial towns?

Yours etc.,
A PROVINCIAL OPERATOR.

[We hope to publish shortly a detailed statement on all the points raised by our correspondents, and those in a number of other letters which have reached us.—ED.]

This Week

we have received the following:—

Messrs. Beardsley & Son, of Christchurch, N.Z., send subscription and write:—"We have just received the first week's 'Kinematograph Weekly'—it will be a real boon to us. We have shown it to two friends, Mr. E. Montgomery and Mr. Folly, both of whom are sending on subscriptions."

Mr. Bert Foulgar, of Scarborough: "I am well satisfied with your excellent Journal, and am anxious not to miss a number. Owing to the copies sent having to be re-addressed, they have got damaged in transit, and as I am anxious to have every number I shall esteem it a favour if you will let me know how much you require so that I have clean copies from No. 1."

Every Week

We receive a budget of similar complimentary remarks showing how much our Journal is esteemed.

attractive power. The great quantity of very fine wire with which this second magnet is wound confers upon it a very high, and, of course, constant resistance, so high that only a very small quantity of electricity is able to flow through it. As the resistance is unalterable, the strength of this magnet is strictly proportionate to the strength of the current which is flowing round it, and as this magnet pulls in the opposite direction to the ma in one, it will exactly compensate for any variation in the power of the main magnet which is due to fluctuations in the potential of the main circuit.

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Address:—Kenilworth Hotel, Gt. Russell Street, W.C.
Tel. 3309 Gerrard.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

THE EXAMINATION SCHEME.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I have received a circular stating that a committee of Kinematograph Manufacturers will manage an examination for operators and exhibitors, and grant two grade Certificates, and a point is made that book learning is unnecessary.

If the "Certificates" are to be of any value, or guarantee of fitness; the trade, and the whole of it too, must be consulted in the matter. It must be no hole and corner affair.

I am familiar with certification schemes, and granting of diplomas, and it is customary to ventilate the matter thoroughly in the trade papers a considerable time before hand.

The names of the manufacturers, and the syllabus, will he interesting to see, before I entertain the idea of sending any men to the exam.

As a manufacturer and specialist in optical projection, I shall be pleased to welcome anything that will raise the standard of the operator. At present "More light" is wanted on the scheme.

Yours faithfully,
C. D. BISHOP,
(W. C. HUGHES & Co.)

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I have read the circular *re* examination scheme with much interest and think it is just what is wanted, but the exam for the Higher Certificate will, I think, make some people sit up, who have been very loud in talking of their qualifications and experience, etc. I should be obliged for some information upon minor points, if you can give it me. I note it is hoped that the L.C.C. will eventually recognise the examination and only allow certificated operators in London Halls. It is of course highly desirable that this should come about, but don't you think it would come hard on a man who had been working in the Provinces, and had no time to come up for an exam, if he got work in London which he could not accept until he had a certificate? Particularly if an exam was not due for six months or so. The difficulty seems to be in the fact that one would have to come up to London to be examined, which would mean a good deal of expense and time. If the London exam is a success, is it likely that men in the Provinces will be able to "sit" in one the larger provincial towns?

Yours etc.,
A PROVINCIAL OPERATOR.

[We hope to publish shortly a detailed statement on all the points raised by our correspondents, and those in a number of other letters which have reached us.—ED.]

This Week

we have received the following:—

Messrs. Beardsley & Son, of Christchurch, N.Z., send subscription and write:—"We have just received the first week's 'Kinematograph Weekly'—it will be a real boon to us. We have shown it to two friends, Mr. E. Montgomery and Mr. Folly, both of whom are sending on subscriptions."

Mr. Bert Foulgar, of Scarborough: "I am well satisfied with your excellent Journal, and am anxious not to miss a number. Owing to the copies sent having to be re-addressed, they have got damaged in transit, and as I am anxious to have every number I shall esteem it a favour if you will let me know how much you require so that I have clean copies from No. 1."

Every Week

We receive a budget of similar complimentary remarks showing how much our journal is esteemed.

Irish Notes.

By our Special Correspondent.

Dublin, 10th August, 1907.

Last Saturday and Monday brought a great number of visitors to Dublin, several thousands having arrived from the colliery and manufacturing districts of Lancashire alone; consequently the grounds of the International Exhibition were crowded. The building allotted to the exhibition of kinematograph pictures under the control of "Films, Ltd.," was filled to its utmost capacity at every demonstration. They were given hourly from 3 to 10 p.m., the program being varied on each occasion, so that each film appeared twice during the day, once in the afternoon and again in the evening. An entirely new set of films had been provided, each representation occupying about half an hour; and the new subjects equalled, if they did not excel, any previously shown.

Amongst the most attractive were "Through Egypt," showing the markets and streets of Cairo, the processions, industries and amusements of the people, and the various scenes and events of their daily life; the journey to Assouan, and its route and incidents of travel; while a most graphic representation of the voyage down the Nile, its cataracts, the ancient temples and ruins on its banks, and the construction of the Assouan dam completed the series. This was succeeded by the Warwick Company's excellent "Whaling" film.

A number of clever sketches then appeared, hastily chalked upon the board by the skilful hand of an artist, each feature assuming life-like form almost as soon as its outlines had been sketched, the whole face appearing to be that of a living person speaking, smiling, producing "the change of countenance known as making a face," as Dickens put it, and being afterwards wiped away to be succeeded by another.

During another performance the film depicting the scenery and industries of Canada and the long and picturesque journey through the great mountain ranges of the West, on the line of the Canadian Pacific Railway, was succeeded by "Held to Ransom," a long serio-comic performance representing the kidnapping and captivity of a young lady, and her eventual rescue at the hand of her fiancé, to whom the tidings of her captivity had been conveyed by means of a message attached to the wing of a carrier pigeon.

Another most effective film produced for the first time at the Exhibition was "Wild Animals." "Belle Davis and her Coons," which closed the last performance of the evening, represented the antics and sports of a company of juvenile negroes, under the direction of an energetic and imposing personage who commanded, and suited the action to the word. All these were heartily enjoyed and loudly applauded by the crowded audience, and will be repeated next week.

Later in the week the spectators taxed to the utmost the accommodation of the Kinematograph Hall. The film representing "Wild Animals," has attracted much attention. It was taken by the eminent naturalist, Mr. F. Martin Duncan, in the Thiergarten of Herr Hagenbech near Hamburg and is remarkable for the extremely natural attitude of the various animals and waterfowl, amongst surroundings as nearly approaching to their natural haunts as possible.

Another program which has been highly applauded has included "An Atlantic Voyage" on board one of the great liners of the North German Lloyd fleet.

"The Reign of Terror" a highly sensational subject, and "Kidnapped" follows, and on Monday next an entirely new program will be presented.

W. H. Golding.

SPECIAL NOTICE

TO

Men who have made Living Pictures.

As previously announced, we have in preparation a Series of Articles on the above subject; and as it is our desire to make this series as exhaustive and reliable as possible, readers are invited to assist us in the work of preparation. If you have any photographs—newspaper cuttings—Reports of lectures given at Society Meetings—MS.S., or anything whatever that would form data, we shall esteem it a favour if you will send same addressed to our Editor, Mr. Theodore Brown, "The Kinematograph Weekly," Tottenham Street, London. Contributions will be acknowledged in our pages Do not trouble to put matters in order before forwarding any copy you may have; but if you desire to make any remarks as regards personal inventions and experience write it in the following manner, answering the questions named:—

1.—*When, where, and how you became associated with Living Pictures?*

2.—*What notable inventions or improvements have you made? Give a short description of same.*

3.—*Have your inventions or improvements been commercially exploited—when and by whom?*

4.—*Full name and address.*

Acknowledgments.

We are pleased to acknowledge the following:—

J. Brandon Medland. Various paper cuttings. Circulars of early exhibitions and M.S.S.

R. T. Haines. Particulars of Dramagraph Projector—Photographic Film for Duplex Projector. Various cuttings from Press Opinions.

W. Friese-Greene. Photographs of first Animated Picture Machines—Samples taken by same. Press Reviews. Specifications Natural Colour Kinematograph Apparatus.

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A realistic picture of superb quality.

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Kinematograph Projectors as I see them.

By the Editor.

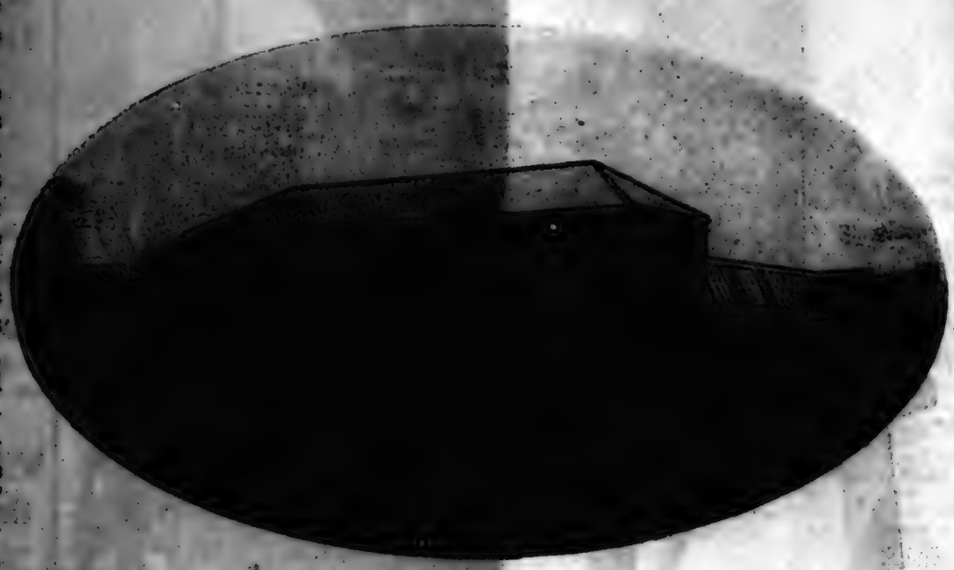
No. 7.—PAUL'S ANIMATOGRAPH.

Among the earliest and most prominent of the firms in the kinematograph industry in England is that of Robt. W. Paul, who commenced business in the year 1891 as a manufacturer of electrical and scientific instruments of precision.

In the beginning of the year 1894, on the first introduction of the Edison kinetoscope into England, the firm commenced their manufacture, and shortly afterwards found it necessary to produce film subjects for these machines. It was a frequent remark on the part of exhibitors that it would be a great advantage if, instead of presenting to a single spectator a small image, the kinetoscope could be constructed to exhibit the same picture to a large audience.

Like most of the early experimenters in this direction, Mr. Paul tried numerous forms of intermittent gear for moving the film, with varying success. One of the earliest models is illustrated in Fig. 1, and this is believed to be the first application of what became known as the "Maltese Cross" gear to the kinematograph. A single sprocket only was employed, and the shutter (which does not clearly appear in the illustration) was a plate provided with a window, and oscillated by the machine in a vertical direction. This little machine was first offered to the public as an attachment for the ordinary lantern at the price of £5, but did not meet with immediate appreciation. Shortly after its introduction Messrs. Lumiere exhibited their first machine at Lyons, and its fame rapidly spread abroad. Messrs. Lumiere, however, would not supply the public with machines for a period of one year after their introduction, consequently Mr. Paul found himself the only maker in the market, and was overwhelmed with orders for machines from all parts of the world.

The first model was immediately abandoned, and a more elaborate and substantial apparatus on a somewhat similar principle was quickly produced, and had large sales. The first public exhibition of this machine was at Olympia, London, in 1895, where it proved a great success. Messrs. Maskelyne & Cooke, the well-known magicians, obtained the second apparatus constructed, which was used regularly for some years, and at the present day they employ the latest model of Paul's Animatograph. Since 1895 some ten different models have been put before the public, improvements being introduced annually.



THE FACTORY.

Fig. 2 shows the latest model manufactured by Mr. Paul. It will be noted that the apparatus is mounted on an iron base which can be tilted. The lantern slides on guides, there being two independent condensers, one for the kinematograph, and the other, of longer focus, for the projection of slide pictures. The latter is arranged to turn on its base so as to register the two images on the screen.

The principal features of this form of animatograph are:—

(*a*) The extremely small period occupied by the change of picture, which reduces the necessary width of shutter to an angle of twenty degrees instead of the angle of ninety degrees commonly employed; the improvement in the effect of the picture on the screen due to the absence of flicker is almost incredible.

(*b*) The novel form of intermittent movement which effects this rapid change without any sudden pull on the film, and which also locks the film in position independently of the tension of the film gate.

(*c*) The special form of film gate (Fig. 3), which renders the apparatus proof against accidental ignition of the film, even if the light is left on for a long period; the result of doing so is merely to burn out a single picture.

(*d*) The improved form of geared rewinding apparatus, eliminating the spring-driving band, which, however, is not shown in the illustration.

There are many other original features in the machine, including a good form of adjustment for masking the picture, an attachment for quickly winding back the films on to the top spool after an exhibition, and the

FIG. 1.

special design of the sprockets and rollers to prevent marking the film when in use.

In addition to the manufacture of these machines, of which numbers are in use in England, Mr. Paul manufactures every accessory necessary for optical and kinematograph projection, including arc lamps, resistances, limelight apparatus, and a novel form of Nernst Electric Lamp for use in the lantern. Almost all this apparatus is of original design, and has been worked out carefully in collaboration with the most skilful exhibitors in order to attain a practical success. On the previous page we give a view of the factory, which was designed and built by Mr. Paul for the manufacture of machines and apparatus, and which now covers a floor space of 30,000 feet, and is occupied by a large working staff.

In conjunction with the manufacture of apparatus the production of new film subjects has run side by side. On a site adjacent to the mechanical workshops is a large building devoted entirely to the printing and developing of film subjects, for the production of which an efficient studio is provided, this being the first studio erected for this purpose in England. The stage is provided with traps, lifts, and other appliances of the theatre, and a large painting room for scenery has been added in the rear. The camera is mounted on a movable platform which can be placed at any distance up to 200 feet, thus giving the same result as an extended studio. A new and more extensive studio has recently been planned, and will shortly be erected. The production of new scenes takes place at the rate of two and three per week, many of them being of the most elaborate nature, and including trick, effect, comic, dramatic, and other subjects. The Works are situated at New Southgate, about eight miles from London, in the midst of good natural scenery, which is frequently utilised in the production of views. Mr. Paul's London Showrooms are at 68, High Holborn, in the middle of the City, and here machines and films may be inspected when desired; on account of increasing business it has been found necessary to conduct the correspondence and export business direct from new offices, which have been erected at the Works.

From this brief account of the firm it will be seen that, although the oldest in the industry in England, it is by no means behind the times, and we believe that Mr. Paul will find a steadily increasing demand for his apparatus and films.

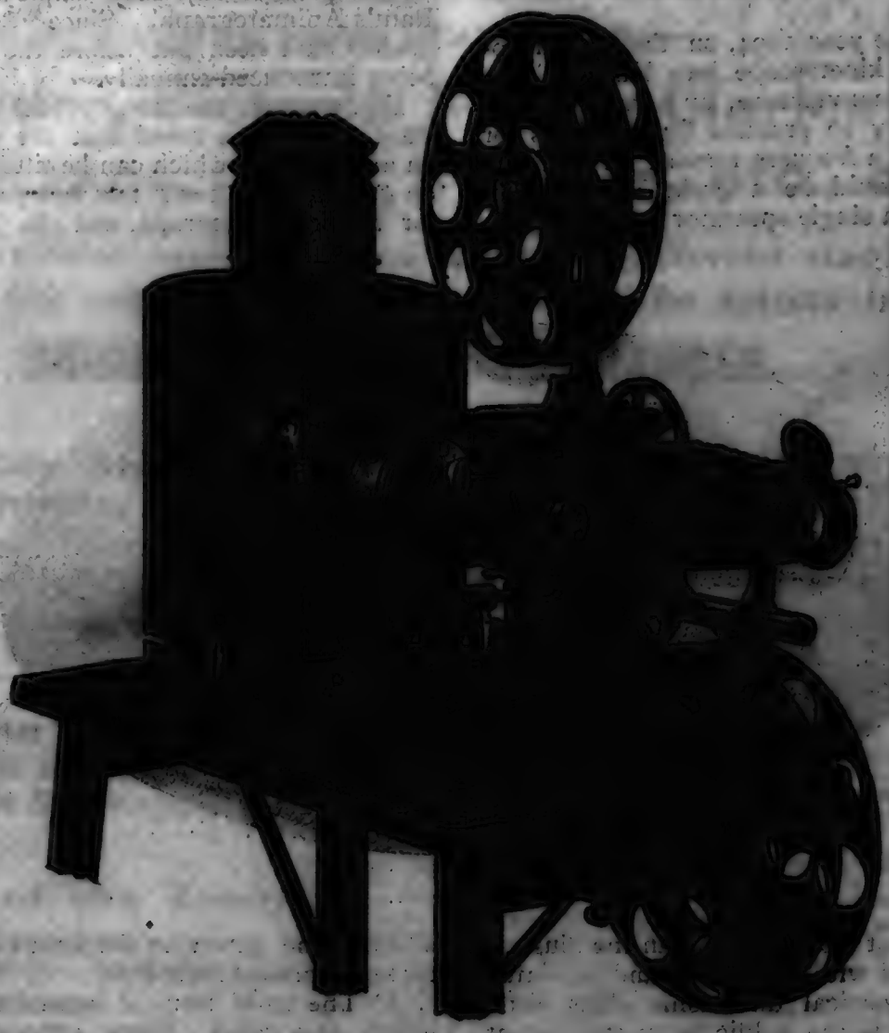


FIG. 2.

See the
DOUBLE
NUMBER
of the
Kinematograph
and
Lantern Weekly
September 19th

Will go all over
the World.

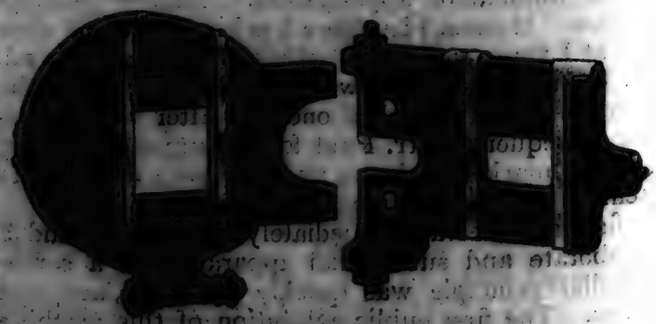


FIG. 3.

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VITAGRAPH FILMS.

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LIGHTNING SKETCHES

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A cartoonist draws with wonderful rapidity a number of sketches, the characters in which move just as if alive, although they are merely sketches in outline, not living people. A bottle, glass and vichy syphon are drawn. The bottle pours out whisky, the syphon squirts vichy and the high-ball is complete—even running over a little and still at all times it is not a real liquid—not actual bottle and glass, only a charcoal sketch. A dude and a poster girl are drawn. The dude makes love to the girl, juggles with his cane and hat, and finally, being very short, stands on his silk hat in order to kiss the young lady. The artist now rubs out the centre of the picture, but the upper and lower portions continue to move. ***Very mystifying and novel.***

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Stop Thief	277
Juvenile Chicken Thieves	220
Troubles of a Hobo	245
Nobody Works Like Father	690
Oh! That Limburger	600
Love vs. Title	720
The Prospectors	770
All Aboard	485
The Jail Bird	610
The Snap Shot Fiend	610
The Acrobatic Burglars	660
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Fun in a Fotograf Gallery	785
The Haunted Hotel	500
The Spy	485
A Curious Dream	300
The Belle of the Ball	475
Retribution	770
Amateur Night	390
The Hero	250
On the Stage	715
The Pirate's Treasure	800
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Forty Winks	270
One Man Baseball	280
The Bunco Steerers	425
How to Cure a Cold	550
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The Awkward Man	300
The Bandits	550
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Lightning Sketches	600

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Review of the New Subjects.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

The Vitagraph Co. have begun the new season well, with a clever trick subject with the title "Lightning Sketches." A white sheet of paper is displayed and an artist draws faces thereon rapidly, afterwards causing some amusing antics on the part of the outlined figures. Thus an amusing little male figure "makes up" to a stately lady whose presentment occupies a part of the sheet near to him, and after ineffectually trying to reach her cheek, puts down his top hat and succeeds in kissing her by standing on it. There are a number of other laughable effects, all very cleverly done, one of them showing the growth of an enormous head of hair after a slight application of "hair restorer."

"Just in Time" is the title of a new sensational film subject, by Williamson. The title is given on a curtain which rises and reveals the opening scene. First comes the meeting of a lady with a man clad in the sober garb of a Puritan, who proffers love, which is spurned by the lady. Her horse, ready saddled, is then brought up, and she mounts, leaving the puritan, who proceeds to vow vengence upon her. She is then seen riding down a road, where she eventually meets her real Royalist lover, who assists her to dismount, and they embrace each other, and saunter away together. Accidentally the man drops his cloak behind him. The rejected lover having tracked them, sees the cloak fall, and as soon as they have disappeared, proceeds to make it the opportuuity of vengeance by placing in the pocket of the cloak a paper of an implicating character offensive to the Commonwealth. He then hastens away to give information to Cromwell, such as leads to the arrest of his rival lover. All that has happened has been witnessed by a small urchin (unnoticed by anyone). As the lovers return to the spot of their meeting place, a number of Cromwell's Ironsides make their appearance, led by the revengeful Puritan. They arrest the innocent Royalist. He declares his innocence in vain, as they examine his person, and then find concealed in his cloak the fatal papers. After a tearful parting with his lady love, he is led away for trial; and she returns sadly to her home. The urchin follows her, and on reaching her house relates all that he has seen. The Puritan gives evidence against the Royalist at the Tribunal, and the latter is sentenced to be shot at sunset.

We next see the lady mounting her steed, with the small urchin perched up behind her. They ride off together and eventually arrive at the place of justice just as the prisoner has been taken away. They are admitted, and the urchin again relates his story. They are referred to the judgment of Cromwell himself. After some delay and hearing of the urchin's story, Cromwell listens to the entreaties of the lady and grants her a pardon. There is but one hour in which to save the one she loves, and she has has a good many miles to travel before reaching the place of execution. She cannot trust the precious missive to other hands, and rides off for dear life.

Here is seen a fine example of horsemanship, as she rides swiftly, clearing fences and obstacles in huntsman fashion. The puritan, mad with baffled rage, hides himself behind a bank and shoots at her as she comes past. He misses her, and she returns a shot. The next scene shows a prisoner about to be shot by the soldiers. He is seen refusing to have his eyes bandaged, and stands fearlessly up to receive the shots. The word to fire is about to be given, when the lady rides up between the rank of soldiers and the prisoners, waving in her hand the pardon. He receives back his sword and liberty, and the lovers are once more restored to each other.

The entire subject has been well thought out, and cleverly acted. Some of the natural scenery is extremely beautiful, and the pictures are steady throughout. The pictures tell their own story without the slightest element of uncertainty, and it is a sensational production in which the interest becomes keener and yet keener as the story unfolds itself.

"Why the Wedding was Put Off." The scene opens with the bridegroom dressing for his wedding, and having the usual difficulties with his toilet. This constitutes the first delay, which is followed by many others, such as arriving at the railway just as the gates are closing. He attempts to scale the gates to cross the line; but a policeman hauls him back again.—He next hails a cab, but before proceeding very far along the road the horse's shoe comes off and the cabby refuses to proceed.—He continues his journey on foot till he spies a bicycle outside a house. He immediately appropriates it, and rides on in frantic haste. He is evidently unaccustomed to this form of locomotion, for he soon finds himself landed into a river.—This, as well as other accidents, such as getting dirty water, soot, and the contents of a sack thrown over him, contribute to make him a pitiable object of distress; nevertheless, to make the union if possible, he proceeds to the church; only to find the party leaving the church, with the bride in tears; on seeing him, her tears of sorrow turn to anger and she refuses to have anything to do with him. An enlarged picture is then shown of the disconsolate bridegroom elect. As regards the technical quality of this Williamson film it is excellent, being very steady and of full photographic value. The idea is well carried out and brim full of humour; and we shall not be surprised to hear that it has a ready and extensive sale, which it thoroughly well deserves.

The Urban Co. have this week issued some of the best films they have had this year, and the showman buying a stock of subjects for the winter should make a point of visiting Rupert Street and inspecting them.

The film of the King's Trip on the "Dreadnought" is a triumph of skill in photography and selection, and as a record of the finest display of markmanship which even the gunners of our Navy have given, it is of still greater value. The views frequently given of the King are better than most other photographs of His Majesty, from the fact that they were apparently taken without his knowledge, and His Majesty is shown chatting animatedly with the Commander of the vessel and evidently expressing his pleasure at the markmanship evinced. The film is full of interest in other particulars, the effect of firing the enormous guns being represented in a close view of the muzzles also showing the waves created by the concussion. A destroyer is then seen setting out to fetch the target, which it shortly brings alongside. The target is hung up before the camera and the unusual number of bull's eyes clearly seen. The film should be popular quite apart from its topical interest and it will always be of value as an illustration of our naval power.

Another topical subject from the Urban Co. is a view of the Coventry Pageant, with the much advertised La Milo as Lady Godiva, and this should prove of interest to the many members of the public who have followed the discussion as to this performance which has raged in the newspapers. It gives a good view of the central figure of the procession, and shows her dress to be beyond reproach.

"Love Conquers All" is notable for acting much above the average of that to which we are accustomed in films, and the staging is also of special merit. A doctor's child complains of a sore throat, but the father thinks it is nothing and goes out with a friend to join a lively party and to partake some-

what too freely of intoxicating liquor. A messenger comes from the doctor's house to tell him that his child is ill, but the man waves him aside and does not go home till a late hour. The sight of his child and a realisation of her peril quickly sobers him and he sets to work with practised fingers to ease the child's breathing by performing tracheotomy. He is successful, and then the reaction comes and he collapses. These are the main incidents of a very well worked out story, which is quite easily followed and is of the variety to make an appeal to audiences.

"Squaring the Landlord" is the story of an ingenious ruse by means of which a high spirited and unprincipled artist succeeds in evading his obligations to his landlord. The landlord sends his man up to the studio with a long bill, and the artist, who is engaged in transferring a pretty model's appearance to canvas, angrily kicks him downstairs. The landlord himself then, after hearing of the maltreatment of his emissary and consulting his wife, goes up to the artist, who hands him a chair and goes off, presumably to get the cash. At this stage the model takes up a part previously agreed upon with the artist, and seating herself on the knee of the landlord, makes herself exceedingly agreeable to him. The artist is next seen entering the sitting-room of the landlord's wife, to whom he tells a horrible tale of her partner's perfidy, and leads her upstairs after securing a receipt to his formidable account. The scene when the irate lady breaks in on her husband can be imagined.

Another Urban comic has the title, "The Amateur Sportsman," which is almost self explanatory. A city Johnny is seized with a desire to ape the sportsman, and, equipped with a gun, but not with the proper knowledge of its use, he proceeds to the country with a newly purchased dog, and lets fly at anything in the shape of game which he encounters. An amusing scene ensues when he fires at the feathers on a lady's hat, as they show above the top of a wall, under the impression that he has seen a bird, and another when a number of mischievous yokels lead him astray with a dummy rabbit.

Finally, the necessary touch of tragedy is furnished to this imposing list of new Urban films by "The Poacher's Daughter." In the first scene we have a poacher laying snares with his little daughter, and afterwards instructing her in the use of a rifle. The poacher is later surprised by a gamekeeper, as he is removing a rabbit from the snare, and after a scuffle shot dead. The gamekeeper is in love with the poacher's wife, who is not aggrieved at her husband's death, and all this is observed by the daughter, who has found her father's body after the others had hidden it, and by its side the gamekeeper's hat. In a scene notable for a good moonlight effect and for pretty scenery, she follows the lover and shoots the latter as he comes near.

The Walturday Co. have now a well-equipped extension of the premises at Dane Street fitted up for development purposes. This new building will be used particularly for the development of topical subjects, which the Company inform us they intend to produce largely in the future. They gave earnest of their intentions recently by producing pictures of "Glorious Goodwood" and of the recent naval review at Portsmouth, and now intend to photograph every public event of sufficient importance which occurs. The facilities of the new premises will enable them to issue films of this variety on the same day as they are taken.

Pathé's issue a good chase picture with the title "The Lost Umbrella." A gust of wind tears his "gamp" from the hand of a waytarer, and in his efforts to recover it he, with many others who pursue him after he has collided with them, is led into some very amusing situations, finally going into a river. The umbrella is very cleverly manipulated, rising and falling with the breeze in most realistic fashion, and always keeping just out of the reach of its owner.

They have also a dramatic film called "A Half-Caste's Revenge." The scene of the story is in Mexico. A settler's daughter receives unwelcome attentions from a half-caste, who is flogged by the girl's parent. The half-caste hides himself behind a bush and shoots the father as he rides by on his horse. He is pursued by station hands and himself finally shot after a pursuit in rocky and picturesque country.

Two other good comics from Pathé's are "Tommy Atkins Minds a Baby," and "I'll Dance the Cake Walk." The hero of the first is hardly a typical British soldier in appearance, but his adventures are very well done. He is left in charge of a baby on a seat in the park by his sweetheart, its nurse, and walks up and down with it trying to keep it in a good temper. He shortly spies an officer approaching him, and hastily places the baby in a wheelbarrow, while he stands to attention and salutes. While he is engaged in talk with his officer the park cleaner comes up and wheels off his barrow, without noticing its occupant. Several following scenes show him shovelling dirt on to the infant until it is quite covered, and at last it is thrown on the rubbish heap with the rest of the refuse he has collected: There it is discovered by a policeman. Meanwhile, Atkins has discovered his loss, and fearful of the nurse's wrath when she finds her charge missing, he takes another baby from its pram and makes his way back to the seat. Here, however, he meets the policeman with the lost infant, and the consequence is that he has two babies in his arms when his lady love comes back. The nurse whose baby he had appropriated also turns up and between the two ladies he is roughly used.

"I'll Dance the Cake Walk" is the other Pathé film. A gentleman discovers his wife in affectionate closeness to another man and producing a revolver extracts the extraordinary promise from his rival that he will dance the cake walk whenever told to do so. His object is apparently to humiliate his rival and he certainly succeeds, the latter being forced to dance on the top of busses and in other inconvenient situations. An amusing finish is provided when the husband forgets his revolver, his victim producing one instead and turning the tables by making his tormenter "cake walk" in a large puddle, into which he at last falls headlong.

Cradley Heath is known far and wide as the seat of the chain making industry. Hepworth's have just issued a film showing the process throughout as carried on by Messrs. Sykes and Son, Ltd. The first views show the large bars of iron being cut into links, the next, the process of making the links. A portion of iron forming the link is put on an anvil, where the working man or woman holds it in position with a pair of plyers. A few heavy blows soon begin to knock it into shape. The half-formed link is heated in a furnace and the two ends welded together, after being attached to the other links forming the chain. A panoramic view of the chain yards gives some idea of the enormous amount of work which goes on, chains of all sizes being seen. The lorries are loaded by one end of a chain being passed over a pulley, and pulled hand over hand by the lorry man. In these yards 300 hands are kept at work, and this is only a portion of the labour employed. A number of families have their own workshops, where chains are constantly being turned out, and brought to the factory complete. We have in this film a photograph of the largest chain ever made, and one glance at its enormous links carries conviction. The chain is made of 35 "little" links, each weighing 300 lbs., and two large links of 750 lbs. each. The length of this chain is 40 feet and the total weight about 5 tons 7 cwt. A large number of these chains are made by women and they are able to work as they please, being their own masters. It is quite an unusual thing when they do not draw over 35/- for a week's work.

Hepworth's have also a comic with the title "Simpkin's Day

Off." The hero arrives at the seaside determined that his day shall be happily spent. No sooner is he out of the station than he calls a carriage, jumps in and is driven off. He has not gone far before he crawls on to the driver's box, and snatching the reins from the man's hands sends him sprawling on to the road, then whipping up the horse and making everything fly out of his way. A man riding a donkey attracts his attention, and feeling envious, he pulls up, leaves his conveyance, and commandeers the animal, much to its owner's surprise. In spite of whip, kicks and thumps, Simpkins finds the animal somewhat stubborn, and his victims, who are following, gradually gain upon him. The mode of travelling being slow, he abandons the animal and goes towards a small cart driven by two goats; turning out the occupant he jumps in and drives off, little heeding the increasing volume of shouts behind him. A sailor riding past him on a bicycle, Simpkins jumps from his seat, sends the seaman sprawling and, mounting, rides off with a yelling mob behind him Pedalling down towards the beach he dismounts, and going towards a bath chair occupied by an old lady, pushes the attendant away and drags the poor woman along at a terrific pace. His pursuers gaining upon him, he turns the chair over in the road and dashes towards the sea. As he walks in he is taken care of by Father Neptune, who comes to his rescue and puts his enemies to confusion by nearly drowning.

Gaumont's latest consists of a ludicrous skit on the strong man fad. It is entitled "For Love of Lucy Algy becomes Athletic." The scene is a room with an attractive young lady sitting in a comfortable armchair reading a book. Algy enters with a splendid bouquet, which he offers to her, but which she rejects, and turning her back on him continues reading. Presently another gentleman enters, and drawing his chair close up to the young lady they begin kissing and cuddling each other to the discomfiture of Algy. Suddenly he is struck with an idea; he will take a course of physical drill in order to kick the other man out. With this end in view he visits one of Sandow's schools. Here his measurements are taken, and the trainer proceeds to show him some exercises. The trainer takes hold of a pair of developers and pulls them down clean away from the wall, with bricks, paper, etc., leaving a large hole. Next Algy is put through dumb bell drill, but he can scarcely move the dumb bells. The trainer then measures his various muscles, which are gradually increasing in size. After a little more dumb bell drill, Algy drops one right through the floor on to a table where a man and woman are having dinner. They rush up to see the cause of the disturbance and tumble the trainer and Algy all over the place. In the next scene Algy is having a little exercise on horseback. The trainer lifts him up but he falls off. Another attempt is made, but this time he is seen with his head towards the horse's tail. He again mounts and after a little canter round dismounts and is measured again. A turn with the gloves is the next item. The trainer and Algy make their way to a field and have a few rounds. Algy is knocked down flat almost every time. After this Algy's muscles are measured again, and show two more inches increase. The next division of drill we see them on the swings. Algy after many unsuccessful attempts accomplishes the task and comes down on the trainer. Algy's measurements are again taken by his trainer, and are still increasing. In the next scene we see them in a rowing boat, with Algy at the sculls. But he is not rowing properly, and the trainer upsets the boat in attempting to show him the correct method. They are both in the water having a good swim, and then, after having given Algy a rub down, the trainer again takes his measurement. The drill is now at an end, so Algy goes back to the house and finds the man still with the lady. He kicks the rival out of the place after overpowering the servant, and in the last scene is embracing the young lady.

Mention must also be made of the latest Pageant Pictures which Gaumont's have taken. These comprise the "Lady Godiva Pageant, Coventry," with La Milo as Lady Godiva, a subject which should prove extremely interesting. The Liverpool Pageant likewise makes a fine picture of sterling quality. The Carisbrooke Pageant features largely among the historical pictures as a production of splendid staging. Other productions by the same firm are "Where's the Drummer," "The Hand of the Enemy," "A Cruiser in a Storm, etc., etc. As we cannot detail these this week for want of space we will refer to them next week.

Lightning Sketches.

No. 2.—G. A. Smith and Colour Work.

Laboratory Lodge, Southwick (near Brighton), is one of the most charming houses we have ever been in. It was designed and built by the subject of our sketch, who resides there. At the end of the lawn, at the back, is another quaint building, comprising a well-equipped laboratory, with dark rooms and various appliances for the taking, developing, and printing of kinematograph films. During the past two and a half years Mr. Smith has devoted himself mainly to the perfecting of a system for rendering living pictures in colours, approximately agreeing with those in nature. Besides being expert in matters immediately associated with his inventions, Mr. Smith possesses a practical knowledge of the film trade, together with a keen insight into the commercial requirements of the same. Hence it is not surprising to find that the system adopted is one which can at once be termed practicable. The special feature of the invention consists in the preparation of an emulsion so sensitive to light that the question of obtaining sufficient impression through the red screen, in taking, is not an insurmountable difficulty, and indeed is rendered easily possible (which was practically demonstrated).

Mr. Smith projected about half a dozen subjects, in which the following qualities were obtained: Natural modelling and flesh tints, showing accurate complexion and dismissing the objectionable and ghastly effects apparent in black and white faces; perfect picking out of minutest details in background and accurate delineation of the same (impossible with hand work).

The perfect rendering of the whites, by suitable arrangement of contrasts—and the natural rendering of metallic substances (such, for instance, as copper, silver, or brass).

The appropriate picking out of colours in a natural composition, so as to ensure the best rendering of the same, when the finished positive is projected upon the screen.

The projecting of all images through a common optical centre, so that absolute registration is ensured.

The arrangement of all necessary images on a single film of the ordinary standard size, so that coloured pictures can be intermixed with ordinary, without any inconvenience to the operator, or involving any special knowledge on the part of the latter; and

A system of successive colouring which, complying with the laws of persistence of vision, is also directed towards the involuntary and instinctive selection, by the observer's eye, of a meta-physical character.

As a natural consequence of the pictures being in colours, a proportionately stronger illuminant will be required when exhibiting these pictures (as is the case with ordinary lantern slides when coloured). The increase of light, however, need not constitute subject matter of any inconvenience, and in most instances the eyes will probably, by their wonderful range of accommodation, adapt themselves to these varying conditions. We are inclined to think that flicker will be sustantially reduced when coloured pictures are presented. It is well known that subjects containing a large amount of sky, or high light, present flicker, more so than subjects well filled up with darker objects. In a similar way, colours will minimise flicker, which is an incidental, but nevertheless, a desirable quality for the future living picture.

Topical Pars.

The pictures at the Kursaal, Southend, are changed every week, and consequently have a host of enthusiasts who heartily appreciate the good fair provided.

West's pictures, which are one of the Bournemouth staple attractions, are described in a local paper as "veritably the Royal Academy of kinematographic art." Mr. G. Hasting Philp presides over the kinematograph part of the show.

The Royal Canadian Co. have exhibited pictures at the Assembly Rooms of the Agricultural Hall, Norwich, for the past two months, and yet, by judicious change of program, good audiences attend nightly.

The bioscope pictures at the Preston Royal Hippodrome invariably form one of the most enjoyable features in the performances, and the remarkable series depicting the Great Horse Show at Olympia shown the week are proving unusually interesting.

Mitcham Fair, notwithstanding an expected conflict between the Conservators and the showmen, has been held, and again proved a big success. Fully 150 caravans were on the greens including some of the greatest shows in the country, and Biddell's Bioscope.

Stoll's Panopticon.—That the public have not been surfeited with animated pictures, under whatever name they may go, was pretty evident from the large number of pleasure-seekers who bore the heat and crush in the Panopticon, Cardiff, in the best of good humours for nearly three hours on Monday night.

We extract the following from the *Manchester Guardian*, dated August 9th, 1907: "Yesterday a fire occurred at the Victoria Hall, Rhyl, where a kinematograph entertainment is being run throughout the season. But for the promptness with which the fire brigade turned out, the result would have been serious. As it was very little damage was done. The fire originated in the department set apart for the working of the kinematograph apparatus.

The annual fete and gala in aid of the Wimbledon Cottage Hospital and other local charities was held on Bank Holiday, in the grounds adjoining the railway station at Raynes Park. In the evening the grounds were illuminated with electric light, and a bioscope exhibition was much appreciated. On the same day, an open-air fete in connection with the Teddington Church Temperance Guild, enlivened the evening with a living picture show.

Brighton Races by Kinematograph.—The management of the Brighton Alhambra added an attractive item to the week's program in the form of some fine kinematograph pictures of the Brighton races. A film 350 ft. in length of photographs taken on the course in the afternoon, was exhibited before a crowded house. The views, which are the best that have ever been shown of Brighton races, include photographs of several well-known local residents, and a great many prominent jockeys. The pictures were greatly appreciated.

Many thousand feet of second hand film have been bought through the advertisement which has appeared in our journal for the past two weeks. As they have been purchased through our instrumentality we have seen some of the subjects and found them in excellent condition, although others could be classed as "sixth hand or worn out," instead of "second hand." The gentleman who is buying has unlimited powers to buy any length as long as the condition is fair, and dealers or showmen who have stock to dispose of would do well to take advantage of this chance.

The Program at the Woolwich Hippodrome, during the holiday week, consisted solely of a bioscope entertainment. Certain alterations were being made to the stage which would interfere with an ordinary variety entertainment, so that it was necessary to have a show entirely of pictures. So well are the subjects chosen that the performance is most interesting and entertaining, including as it does, comedies, tragedies, and instructive pictures, such as "Life in Burmah," "The Victoria Falls and Zambesi River," and "The Wonders of Canada." Some of the pictures are most ingeniously arranged, notably "A Phantom Ride from Nice to Monte Carlo." A splendid two hours' change of program is promised for the present week.

Messrs. Poole, who commenced their season at the Free Trade Hall, Manchester, on August 5th, are the largest myriorama proprietors in the world. Established in 1837, and successors to M. Gopertz and Poole and Young, they have lately purchased the entire business and goodwill of the late Harry H. Hamilton, who for so many years used to produce his "Excursions" at the Free Trade Hall. The present myriorama and allied amusements, including the big company of entertainers, the largest and most varied ever produced, are totally new to Manchester, and are under the direction of John R. Poole, eldest son of Mr. Charles W. Poole. They have not visited Manchester for thirty-three years owing to an agreement which existed with the proprietors of the late Harry H. Hamilton's Excursions.

The opening of Mr. Waller Jeff's autumn season, at the Curzon Hall Gallery of Animation, Birmingham, was eagerly looked for, as long queues were in waiting at both performances on Monday. The pictures are new, and the entertainment one which, as a whole, could be enjoyed by people of varied tastes. The very long spool which depicts the beauties of California and the Yosemite Valley—which is not pronounced as though it had to do with something in cheese, but as Yo-sem-i-ty, with the accent on the second syllable—is alone worth the admission, while the sensation of the show is undoubtedly that furnished by the Police Dogs of Paris, a wonderful drama without words or evidences of fake. "Byker does the Impossible" is really Byker the Miraculous, and the Aeronaut's First Voyage ought to be his last, such havoc does he work with his symbol of hope.

Excesssive Modesty.

Our French friends are full of ideas for film subjects, but some of them are hardly suited for presentation to English audiences and call for vigorous sub-editing before they can be shown. The French public is undoubtedly fond of the suggestive and slightly indecent in its films and though the individual members of English audiences may not be straight laced, the audiences collectively are of the most rigid propriety and would be properly scandalised if they could see some of the untouched French subjects sent over on approval. We may be sceptical as to the precise degree of sensitiveness possessed by persons forming the crowd at our music halls, but we are bound to act as though they possessed the high degree which has somehow or other been fastened upon them.

Of course, this is a matter for congratulation, but it is amusing that persons who revelled in living statuary and the like should be considered to have too thin a skin for much less objectionable films. More than one film has lost considerably in effect from the necessity of making it conform to the standard of taste which it is the fashion to assume the English public possesses, and remembering the shrieks of outraged modesty which went up over the mere skinning of a hippopotamus by bioscope, the makers are perhaps wise in bowing to the superstition.

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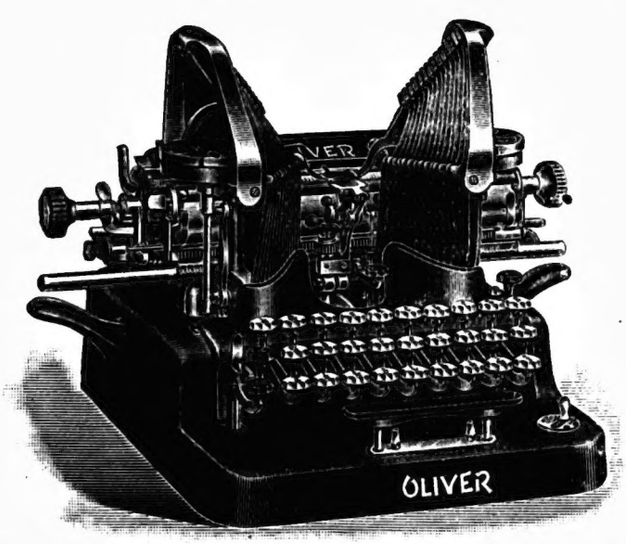

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